



Orientalist Art: Morocco's Depiction by Delacroix as a Case Study

Mohamed Mehdi El Amiri

Department of English Literature, Cadi Ayyad University, Morocco

mohamedmehdi.elamiri@ced.uca.ma

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Abstract— Edward Said, in his seminal work "Orientalism" (1978), is credited with coining the term "orientalism," which refers to the depiction of Eastern nations from a Western point of view. While concurrently promoting imperialist ideals, this representation frequently romanticizes and exoticizes the civilizations that are now being discussed. In the 19th century, Orientalism emerged as a popular artistic and literary style in the Western world. Painters such as Eugène Delacroix, who were essential in influencing Western conceptions of the East, had a major impact on the development of this style. Delacroix's artworks, such as "The Fanatics of Tangier" and "The Jewess of Tangier," are evidence of his profound curiosity with the Eastern region of the world. The purpose of this study is to explore Delacroix's depiction of Morocco in relation to the larger implications of Orientalism. The research focuses on characteristics of exoticism, themes that are dramatic and violent, and gender stereotypes.



Keywords— Art, East, Harem, Orientalism, Romanticizing, Stereotype, Western Gaze.

INTRODUCTION

The origin of the Orientalist movement in art may be traced back to the 19th century, when Western European intellectuals and artists became fascinated by the customs, cultures, and landscapes of the East, particularly those of the Middle East and North Africa. This led to the development of the Orientalist style. On the other hand, the prejudices, assumptions, and power dynamics of the Western conquerors and imperialists who were responsible for the creation of Orientalist art were frequently visible in the artwork.

Orientalist art was created by Western artists for Western audiences and serves as a mirror of the West's power and control over the East. This art was developed for the purpose of attracting the Western gaze. The artists viewed the subject matter through a Western lens, which allowed them to superimpose their own interpretations, fantasies, and assumptions on top of the material. The consequences of this power dynamic included the commercialization of Eastern traditions as well as their appropriation. Orientalist art usually represented Eastern cultures as homogeneous

and foreign, missing the diversity and complexity that can be found inside these countries. In order for artists to construct a depiction that was hybridized and fake, they would combine aspects of a wide variety of Eastern cultures. This was done so that Western expectations and wishes could be fulfilled. As a direct consequence of this, ingrained cultural routines, customs, and behaviors were perverted.

Orientalist art was developed during a time when colonialism and imperialism on the part of the West were at their most prominent. It served the purpose of acting as a symbolic image of Western superiority over the people and territories of the East. By painting a picture of Eastern civilizations as strange and backward, it lent credence to the idea that the West was on a mission to civilize the world and that it was inherently superior. Eastern women were usually shown in Orientalist art as submissive and sexually alluring objects of desire. This was a common representation of Asian women. Harem scenes, for example, depicted women in conditions that were both isolating and sexualized, which fed Westerners'

preconceived notions and desires about the lives of Eastern women. The objectification and fetishization of Eastern women as well as the reinforcing of gender norms were both results of these depictions.

French Orientalist works tended also to be more explicitly erotic than their other European counterparts. Indeed, the harem – the part of a Middle Eastern palace reserved for the owner's concubines – was an extremely common setting for Orientalist artwork. Male painters were not allowed to enter harems, and so harem paintings were mostly the result of the artists' imagination. It's for this reason that many harem paintings have almost voyeuristic qualities, according to Mayfair Gallery Guides.

Orientalist art has been subjected to significant criticism since it is criticized for its acceptance of prejudices, its romanticization of ancient civilizations, and its consequent perpetuation of colonial ideology. Although the paintings of Delacroix have artistic significance, it is necessary to scrutinize them in great detail in order to identify the underlying biases and distortions that they contain. As a result of depicting Eastern cultures as being primitive and uncultivated, these artworks frequently mirrored the power dynamics that existed between Western and Eastern civilizations. This was done in order to show that Western civilization was dominant. Malcolm Warner, in his catalogue article "The Question of Faith: Orientalism, Christianity and Islam," comments that: The Orientalist painter was not an innocent eye. His vision of the Near East was conditioned by his own concerns as a European and a Christian. Looked at from the religious point of view, as from others, Orientalism tells us something about the Near East but far more about the state of mind of nineteenth century Europe.

The eastern civilizations were frequently glorified in orientalist art, which emphasized the mysticism, sensuality, and primitiveness of the Eastern cultures. A justification for colonization was the practice of romanticizing the East as an unchanging and eternal entity that required Western intervention and civilization. This was done in order to justify the colonization of the East. Orientalist art played a part in the construction of a narrative that justified colonial dominance by depicting the Orient as a place that was continuously alluring and otherworldly. The practice of romanticizing Eastern civilizations was detrimental to their relevance since it ignored the dynamic and ever-changing nature of these cultural traditions.

In her article entitled *How Art Created Stereotypes of the Arab World*, Sophie Smith Galer goes in detail about how Orientalist art was crucial in spreading

views of otherness regarding The East among the westerners: "While Andalusian tiles, Turkish ceramics and Persian rugs were coveted luxury goods – and inspired facsimile craftsmanship across Europe in places like Venice – what the exhibition tries to unpick is how, in Orientalist art, many of these items were effectively props; signifiers to help denote the exoticism of the figures or buildings in the image that lay before the viewer. The term Orientalism blossomed into public scholarship when Palestinian-American academic Edward Said published his work of that name in 1978, arguing that western discourse and behaviour had systematically 'othered' the eastern world." (Smith Galer. *S. How Art Created Stereotypes of the Arab World*. 2019)

Said, in his notorious work states that: "Arabs, for example, are thought of as camel-riding, terroristic, hook-nosed, venal lechers whose undeserved wealth is an affront to real civilisation. Always there lurks the assumption that although the western consumer belongs to a numerical minority, he is entitled either to own or to expend (or both) the majority of the world resources. Why? Because he, unlike the Oriental, is a true human being." (S. Edward, *Orientalism* First Vintage Books Edition, 1979 P 108).

The power and superiority of the West over the East was represented in the artwork known as orientalist photography, which was developed exclusively for Western viewers. In order to promote the commercialization and appropriation of Eastern traditions, artists such as Delacroix put their own thoughts and imaginations upon subjects that he was painting. Because of this power dynamic, distortions occurred, which resulted in a reduction in the richness and variety of Eastern languages and civilizations. The Western gaze, which served as an instrument of colonial authority, frequently distorted Eastern civilizations in order to fit to Western expectations and goals. This had an effect on how these civilizations were viewed and interpreted.

Orientalist paintings frequently depicted Eastern civilizations as being uniform and undifferentiated, paying no attention to the numerous differences that occur within these nations. Artists were able to satisfy Western expectations by combining a variety of Eastern components into a hybridized form, which resulted in the distortion of genuine cultural traditions. As a result of this reduction, the concept of the East as a singular and unchanging entity was strengthened. This was accomplished by removing the numerous histories, cultures, and experiences that its people had.

Painters that adhered to the Orientalist style arose during the height of Western colonialism and empire. It was via the representation of Western control over Eastern nations and inhabitants that these artworks served to

reinforce the idea that the West was on a mission to civilize the world. By portraying Eastern civilizations as barbaric and uncivilized, Orientalist art aimed to legitimize colonial ambitions and the exploitation of Eastern resources and inhabitants. This was accomplished through the dissemination of images. The political and economic objectives of Western imperialism were bolstered as a result of this ideological framework, which depicted colonial control as both necessary and advantageous.

Orientalist art frequently depicted Eastern women through a lens of subservience and sexual allure, feeding Western fantasies about their lives. These representations objectified Eastern women and perpetuated gender stereotypes, contributing to a distorted understanding of their roles and experiences. The male gaze, as a pervasive feature of Orientalist art, reinforced patriarchal views of women as objects of desire, undermining their agency and humanity. This gendered dynamic further entrenched the power imbalances inherent in Orientalist representations.

In her article, Zirrar tackles the Orientalist approach that certain artists have taken in order to depict the Oriental women:

“The Oriental woman is particularly fascinating. Characterised as entirely passive, she is an object of sexual desires (of the painter and the male subjects in paintings). She is framed in harems, slave markets or bathhouses, always sexually available for men. She is either entirely nude or cloaked – for the Oriental (male or female) only exists in extreme realities. The Orientalist painter couldn't, however, depict the European woman the way he could the Oriental. Whilst nudity is very common in European art (it's a very popular theme in Italian renaissance art and artwork showing the Classical period), it was considered ill-fitting for a contemporary English or French woman in the 18th and 19th centuries to be shown nude. The Oriental women though, was an exception. It was argued by Orientalists that in the Orient, women did not possess the same position of respect and status, and to paint them was part of the artists commitment to realism.” (Zirrar. *The Problem with Orientalist Art*. 2021)

The Oriental women, based on the passage above, served to Delacroix as a window to depict his view of women in erotic settings as he had no access to French women in order to depict them in his works. The power disparity based on this explanation perfectly pictures the Eastern woman place for Orientalist artists: The substitute to the forbidden, an acceptable alternative to what is otherwise unacceptable to portray Western women in.

The broad application of Orientalism places an emphasis on the power relations that exist between the West and the East, as well as the impact that Western

representations have on the knowledge and perception of the East. This is accomplished through the use of Orientalism as a case study. Stereotypes, which are often the result of unintentional distortion and misinterpretation, are responsible for shaping both the perspective and the knowledge of the situation. “To challenge Orientalism means to reject racialised stereotypes, preconceived judgements, and cultural and religious bias. It doesn't mean denying differences between east and west, but understanding the still-existing colonial power dynamics and analysing differences in a more sensitive and objective manner. Today, with a bit of context, and the benefit of hindsight, we can decide for ourselves the validity of these artworks.” according to Nancy Lyons. (Lyons. N. *Inspired by the east: thoughts about Orientalism*. 2019)

Traditional Costumes and Architecture:

Delacroix included traditional Moroccan clothing, including robes and turbans, and incorporated local architectural aspects such as mosques and palaces in his paintings. He also provided precise renderings of the dress. These components brought attention to the numerous and distinctive characteristics of the Orient; nevertheless, they also served to reinforce preexisting beliefs and the sense of the East as a separate and unchanging entity while doing so. His compositions were meant to be given legitimacy by the great attention to detail that he paid to the architectural components of Moroccan structures as well as the elaborate patterns of Moroccan clothes. On the other hand, Delacroix occasionally reduced Moroccan culture to a collection of aesthetic ideals by concentrating entirely on these aspects. As a result, he didn't take into account the genuine realism and complexity of the figures he painted. The propensity to simplify, which frequently places an emphasis on visual spectacle rather than profoundness and complexity, is one of the defining characteristics of Orientalist art.

Exoticism and Romanticism

The paintings of Delacroix frequently showed Morocco with vivid colors and lavish settings, generating a mood that was both exotic and ethereal about the country. The purpose of this romanticization was to attract Western audiences by drawing attention to the "otherness" that is considered to exist inside Eastern civilizations. His usage of vivid colors and intricate, whimsical settings helped to the construction of a representation of Morocco that was not only one of a kind but also appealing.



The tendency to admire the strange and unfamiliar was frequently comparable to the obsession with the awe-inspiring and visually beautiful qualities that typified the Romantic movement. This was the case in many cases. On the other hand, this portrayal occasionally glorified or exaggerated Moroccan locations and traditions, which resulted in a misrepresentation of Moroccan culture and an oversimplification of its complexities. For instance, the bustling market scenes and finely adorned dwellings were occasionally depicted in a manner that emphasized their distinction from Western contexts, therefore enhancing a sense of cultural and

physical seclusion. This was done in order to underline the fact that these elements were distinct from Western environments.

"The Sultan of Morocco and his Entourage" (1845): In this painting from 1845, the Sultan of Morocco, Abd al-Rahman, is seen surrounded by his courtiers and attendants. In an effort to capture the splendor and grandeur of the Moroccan court, Delacroix included minute details of the architecture, clothing, and decorative components that he portrayed in his paintings.



"The Women of Algiers in their Apartment" (1834): Although the painting's title refers to Algiers, which is located in modern-day Algeria, Delacroix's infatuation with the East and his travels to North Africa, which included Morocco, are commonly connected. The artwork, which depicts a harem scene with females dressed in luxurious apparel, is a clear indication of Delacroix's preoccupation with the exotic and alluring aspects of Eastern cultures. In particular, he was drawn to the exoticism and allure of the Orient.

Delacroix's depictions of Eastern ladies in harem settings, which depicted them in opulent and intimate settings, contributed to Westerners' preconceived notions of Eastern women as beautiful and obedient. The portrayal of Eastern women as things to be sexualized and fetishized, without taking into consideration the intricacies and actualities of their experiences, contributed to the perpetuation of gender stereotypes and also promoted the Western perspective of viewing Eastern women as objects. The harem, as shown by Delacroix and other Orientalist artists, serves as a symbol of the sensuality and decadence that are associated with the Eastern culture. These paintings frequently depicted women in a variety of states of nakedness, participating in activities that were either sexually provocative or lazily engaging. This served to reinforce the concept of the harem as a place where one might experience sexual emancipation and enjoyment in an exotic setting. Not only did this result in the distortion

of the social and cultural facts of the harem, but it also made it possible for Western colonial actions to be validated by depicting Eastern nations as being morally and socially inferior.

As Edward Said repeatedly pointed out in his work, Western Orientalism never fully reflected reality. However, the most popular tropes in art endured long enough to twist even our contemporary perspectives today. For example, the multiple harem scenes depicted by Western painters were almost always fantasies about submissive “Oriental beauties” that had little to do with realities. Most men would not have been allowed into the ladies’ private quarters. The stereotypical “Oriental” beauties appeared in Delacroix’s *Women of Algiers* as well as in many other works by European painters who displayed their fantasies about Eastern lifestyles.

Sophie Smith Galer tackles the topic of harems in Orientalist paintings by saying: “It is, however, the images of the harem for which Orientalist art is ultimately most notorious; and although the exhibition only dedicates a small corner to Orientalist paintings of women, it dedicates an entire room to artworks modern Arab female artists have created in response to their negative legacy. All a harem was – in theory – was a private domestic space that would only include women and their male family members. That meant no strangers, and certainly no strange foreign travellers living it up in the East – a set-up, which by the looks of all the nudes there are from this era, was insatiably tantalising to western male fantasies. A note next to one painting on display calls the invasiveness of these artists who wished to paint harem scenes “a metaphor for the Orientalist approach to the region,” and these women seem as available for public consumption as their countries were to colonial powers. Edward Said covered what he called the ‘feminisation of the East’ in Orientalism, and it’s no coincidence that a number of editions of the book feature a 19th-Century harem nude on the front cover.” Smith Galer. *S. How Art Created Stereotypes of the Arab World*. 2019

Regarding the explanation Galer provided vis à vis Delacroix’s painting of the *Women of Algiers*, she recounts the story of how the artist got to have access to the harem: One of the most famous artworks from the entire period – *Women of Algiers in their Apartment* by Delacroix – isn’t a harem of Muslim Algerian women at all, but of Jewish women. This is because the artist unsurprisingly wasn’t allowed access into a private, Muslim female space – but a merchant let him make a sketch of his Jewish harem instead.

Dramatic and Violent Subject Matter

Many of Delacroix’s paintings were centered on violent and emotional emotions, like as battles and religious fanaticism. He regularly chose to paint about these topics. In line with Western conceptions of the Orient as a dangerous and disordered area, these topics contributed to the strengthening of the notion that the East is both wild and terrible. The complex cultural fabric of Moroccan society was oversimplified and warped as a result of this representation, which not only supported colonialism beliefs but also perverted it altogether. The representation of violence and chaos in Moroccan culture, as seen in works like as “*The Fanatics of Tangier*,” shows that Moroccan society is inherently unstable and has a tendency toward violence. As a result, Western ideals of the necessity for control and civilization are reinforced. This topic is consistent with the Orientalist image of the “noble savage,” which portrays people from non-Western civilizations as inherently different and less sophisticated than those from Western cultures. As a result, these persons are idealized and devalued.



“Arab Horses Fighting in a Stable” (1860): Although this piece is not expressly tied to Morocco, it is clear that Delacroix was passionate about presenting Orientalist ideas. The piece of artwork portrays two Arabian horses fighting viciously inside of a stable, which creates a tense and thrilling environment.

It is essential to keep in mind that Delacroix did not necessarily show specific events or persons in the Moroccan-themed paintings that he witnessed when he was traveling there. This is something to keep in mind while looking at his artwork. Instead, they frequently displayed his interpretations, imaginative creativity, and the popular Orientalist tropes of the period.

Territorial Fantasies, Sexual Nuances, and Savage Energy: Orientalism and Tropicality in Eugène Delacroix and Johann Moritz Rugendas, an article written by Miguel Ángel Gaete uses Eugene Delacroix’s painting, *The Fanatics of Tangier*, as a reference for representation of religious fanaticism in Morocco.



"Fanatics of Tangier" (1837–1838): This image takes place in Tangier, Morocco, which serves as the backdrop for the passionate and chaotic scene that is shown. Delacroix paints a scene in which a group of Muslim men are shown as being in the throes of religious fervor while taking part in a religious procession. The theatricality and exoticism associated with Orientalist images are given a significant amount of focus in the piece of artwork.

The author analyzed the painting in his article as follows: "The scene displays an orgy of violence and energy customarily linked to non-European lands. This painting's theme, made in 1838, is the annual meeting of the Aissaouan brotherhood, a group of religious fanatics. The artist supposedly witnessed and sketched this event, endangering his own life while hiding on the roof of one of the houses featured in the painting (Delphi Classics, 2016, p. 113).

Delacroix is more explicit about the scene in the brochure of the 1838 salon, the occasion in which this painting was exhibited: "their enthusiasm excited by prayers and wild cries, they enter into a veritable state of intoxication, and, spreading through the streets, perform a thousand contortions, and even dangerous acts."

It is interesting to note that Delacroix did not immediately establish a devoted following in the United States, despite the fact that his *Journal* was read by a large number of people and received a great deal of respect. In the most recent years, his watercolors and sketches have just recently begun to garner recognition and have been acquired. In point of fact, his abilities as a competent and brilliant colorist, maker of well-coordinated motions, and designer of extremely creative ideas have only been intensively examined in the United States during the first half of the twentieth century.

Now so many sketches from his Moroccan journey have crossed the ocean that one can follow his

itinerary across North Africa in drawings and watercolors in collections, both public and private, in New York, Chicago, Cleveland and Cambridge.

"The journey on horseback from Tangiers to Meknes took ten days. The caval-cade, it seems, moved little more than twenty kilometers a day! Upon their arrival, the Sultan waited several days before receiving the French mission. During that time they were not permitted to leave their quarters, a hard restriction after the delays. Delacroix, however, put the time to good use. He made countless detailed watercolors and drawings of the Arab interiors and of the colorful guards who were perpetually on watch. When finally the mission was received, the Sultan not only arranged in their honor a magnificent display of horsemanship accompanied by the firing of arms and a clamor of Arab music, he accorded his guests a unique privilege as well. He permitted them to visit his interior apartments and to see his private gardens. Naturally the artist was delighted. In fact, in one place he writes that his arm is almost ready to drop off from exhaustion, he has been drawing at such speed and intensity." (Mongan. A. 1963: *Souvenirs of Delacroix's Journey to Morocco in American Collections Souvenirs of Delacroix's Journey to Morocco in American Collections Master Drawings*, Vol. 1, No. 2. P 22)

Delacroix's fascination seems to have been obsessive to the point that every event as a display of inspiration to his art. While the occasion was indeed special and perhaps even the one and only time he got to witness it, the orientalist eye that beheld it did not miss a chance to notice a sight that could later be based on to make a work of art that would capture the essence of what a royal welcome would be interpreted to be to the Western mind.

"Through the assistance of the chief engineer of the port, a lover of art who had great admiration for the Sardana- pale, it was arranged that Delacroix secretly visit a Moorish harem. When he arrived with his pencils, he was almost beside himself with excitement. The shadows, the light, the mysterious and beautiful women, their richly embroidered robes, their grace, their animation and their lassitude, he sketched as fast as his hand could move. Settings and costumes, visages and even such details as slippers were recorded in a series of watercolors of extraordinary richness and loveliness." (Mongan. A. 1963: *Souvenirs of Delacroix's Journey to Morocco in American Collections Souvenirs of Delacroix's Journey to Morocco in American Collections Master Drawings*, Vol. 1, No. 2. P23)

The harem, being an orientalist view of the West toward the East that borders fetishism, was to be

absolutely discovered, witnessed and to get his eyes to feast on in order to capture the essence of the Oriental sexual approach to a harem and further solidify the image of how Arab upperclassmen got to experience what is portrayed to be as exquisite and unfair.

“One of the small sketches that at first glance would hardly seem important was certainly one of the most daring and dangerous to make. At the top of the small page (4x6-1/16 inches) in soft pencil and brown wash, Delacroix has written *la négresse dans la rivière*. Escholier writes that Philippe Burty recounted the story of how Delacroix, having gone outside the gates of Tangiers with Abraham ben Chimol to sketch, saw two women doing their wash by a wild oued. Unexpectedly the prettier of the two drew near the Frenchman, took off her ample robes and began to wash herself in the stream. Delacroix was enchanted by the scene and began to sketch the nearly nude figure of the young Moorish woman who gaily entered into the spirit of the moment. Suddenly the excited Abraham came running, announcing the Moors were coming. The woman, fearing to be accused of "complaisance, began to cry for help. The aroused Moors arrived firing shots, which accompanied the fleeing artist and his guide up to the gates of Tangiers. Recollected in tranquility in Toulon, the scene became a sedate one to be described below. The Morgan drawing seems to be the one drawn on the spot. This is confirmed by a quick first sketch of the woman hanging the laundry on the line at the left.” (Mongan. A. 1963: *Souvenirs of Delacroix's Journey to Morocco in American Collections Souvenirs of Delacroix's Journey to Morocco in American Collections Master Drawings*, Vol. 1, No. 2. P26)



Delacroix's approach to art revolved solely on his excitement to portray what he had seen in front of his eyes. His approach however which is compromising to both morals and respect to a foreign culture, left a lot to be desired. The women in this situation were at risk of being misjudged, and in danger because, as described in the text above, the aroused soldiers arrived at the signal.

“In spite of delays and restrictions and occasional attacks of malarial fever, the exaltation and excitement were to continue for the six months of his stay. The dazzling sunlight on the white houses, the brilliant colors of the Arab costumes, the green of the countryside, the deep blue of the sea were all a revelation to eyes that had left Paris in winter cold and grayness. Delacroix explored the environs of Tangiers on horseback and marveled at the profusion of orange trees covered at the same time with flowers and fruit. Always he took with him his pencil and watercolors, to record in sketches of astonishing speed, surety and immediacy, the sights that caught his artist's eye: the harbor of Tangiers in twilight calmness, the jagged silhouettes of distant mountains clear-cut against a cloudless sky; a panorama with the sharp blades of cactus thrusting their points in the half-shadow of the foreground; Arab horses fighting, fording streams, or on parade; and over and over, the Arabs themselves on the march, at ease, or even asleep.” (Mongan. A. 1963: *Souvenirs of Delacroix's Journey to Morocco in American Collections Souvenirs of Delacroix's Journey to Morocco in American Collections Master Drawings*, Vol. 1, No. 2. P21)

Orientalism was a cultural and artistic trend that occurred in the 19th century and idealized the Middle East, North Africa, and Morocco. These paintings by Delacroix are considered to be one of the most prominent examples of Orientalism. Despite the fact that these works of art are renowned for their artistic merit, it is essential to acknowledge that they also reflect the Orientalist perspective that was commonly utilized by Western artists during that time period. There is a possibility that this viewpoint may not always give an accurate and complete depiction of the civilizations that are portrayed.

The power dynamics that emerge as a result of these depictions revolve upon presenting the other in the same manner as it is presented in the first picture, which is marked by chaos and a state of full and utter disorder. Despite the fact that the artwork does provide credence to the preconceived assumption that was presented previously in this paragraph, it is still unclear whether or not it really depicts the situation that Delacroix was seeing.

The point that was said earlier is supported even further by the following text that Sania Hamady includes in her book titled *Temperament and Character of the Arabs*: “The Arabs so far have demonstrated an incapacity for disciplined and abiding unity. They experience collective outbursts of enthusiasm but do not pursue patiently collective endeavors, which are usually embraced half-heartedly. They show lack of coordination and harmony in organization and [unction, nor have they revealed an ability for cooperation. Any collective action for common benefit or mutual profit is alien to them.”

(Sania, H *The Temperament and Character of the Arabs*, Literary Licensing, LLC, 2012, P.100)

The people who are represented in the image by Delacroix are moving, with a little child running away from the Aissaoua, a man coming closer to them, and some onlookers watching from a short distance. In addition, there are others who are viewing the action from the observation decks of surrounding buildings. The zeal that is represented in Hamady's pieces of artwork is perfectly captured in this painting.

The incoherence can, in turn, serve as a representation of the mental incoordination spread among the Orientals that Delacroix tried to portray. These mental incoordinations are, according to Said, of primordial importance to Orientalism for the following reason: "For what he says, in effect, is that without people such as the Middle East would be neglected; and that without his mediating, interpretative role the place would not be understood, partly because what little there is to understand is fairly peculiar, and partly because only the Orientalist can interpret the Orient, the Orient being radically incapable of interpreting itself." (S. Edward, *Orientalism*. First Vintage Books Edition, 1979. P 289)

The concept stated above is reminiscent of the *Mission Civilisatrice*, An idea that was widespread in the 19th century and used as a rationale for European colonial expansion was known as the civilizing mission. Peoples who were considered to be "uncivilized" were presented with the promise of receiving civilization, culture, and growth via this organization.

In her article, Mongan quoted Delcroix's personal letters. In his written exchanges he describes how he felt during his travel in the sultanate.

"Il faudrait avoir vingt bras et quarante-huit heures par journée pour faire passablement et donner une idée de tout cela. Les Juives sont admirables. Je crains qu'il ne soit difficile d'en faire autre chose que de les peindre : ce sont des perles d'Eden ... je suis dans ce moment comme un homme qui rêve et qui voit des choses qu'il craint de voir lui échapper" (Mongan. A. 1963: *Souvenirs of Delacroix's Journey to Morocco in American Collections Souvenirs of Delacroix's Journey to Morocco in American Collections Master Drawings*, Vol. 1, No. 2. P21)

Delcroix had been exposed to the shores of Morocco, which has resulted in an explosion of artistic inventiveness. The artist's experience of the exoticism that can be found on the coasts of Morocco served as a clear source of inspiration, which in turn fueled his creativity

and enabled him to make new works of art that were affected by both ideas and culture.

While the stereotypical image portrayed plays to the advantage of the West this sort of othering is harmful to the Orient as it paints an archaic image that is unreliable for the use of references, as Said explains it: "Moreover, the male conception of the world. in its effect upon the practicing Orientalist, tends to be static, frozen, fixed eternally. The very possibility of development, transformation, human movement in the deepest sense of the word-is denied the Orient and the Oriental. As a known and ultimately an immobilized or unproductive quality, they come to be identified with a bad sort of eternity: hence, when the Orient is being approved, such phrases as "the wisdom of the East." (S. Edward, *Orientalism*. First Vintage Books Edition, 1979 P.208) Looking at Delacroix's representation of Morocco through the perspective of Orientalism demonstrates that, despite the fact that his artworks are visually attractive, they were heavily impacted by the colonial ideas that were prevalent throughout his time period. His paintings portrayed Moroccan society in a manner that was both exotic and objectified, therefore contributing to the perpetuation of Western illusions and prejudices about the East. Morocco was shown in a way that was enticing but ultimately basic. This was accomplished via the use of vivid colors, dramatic patterns, and intimate depictions of women living in harems.

It is impossible to separate Delacroix's contributions to the Orientalist genre from the larger political and cultural environment in which he made his works. As a result of Western artists and viewers projecting their dreams and fantasies onto Eastern symbols, his paintings provide light on the power relations that exist between the West and the East. The pictures of Morocco that Delacroix created serve not just as artistic works but also as artifacts of a colonial mentality that was designed to rule and control the "other."

Research in the future ought to continue to maintain a close connection with Orientalist art, analyzing both the artistic worth of this art and the influence it has had on Western ideas of the oriental region. After gaining a knowledge of the ways in which these representations distort reality, we are able to pursue a more nuanced and equitable understanding of cultures that are not Western.

CONCLUSION

The paintings of Eugène Delacroix that show Morocco are an important case study that may be used to gain a better understanding of the larger issue of Orientalism in Western art throughout the 19th century. In particular, Delacroix's works, such as "The Fanatics of Tangier" and "The Women of Algiers in their Apartment," capture his infatuation with the "exotic" East as well as the colonial views that were prevalent during that time period. In spite of the fact that his paintings have received praise for their artistic value, they continue to promote an idealized and rather naive depiction of Eastern civilizations that have been formed by Western ambitions, biases, and colonial paradigms.

Through his image of Morocco, Delacroix contributed to a narrative that highlighted exoticism, brutality, and gender stereotypes. This, in turn, reinforced the colonial purpose of civilizing and subjugating the Eastern region. His portrayals of women, particularly those that took place inside harem settings, encouraged the objectification and sexualization of women, so confirming Western perceptions about the sensuality and passivity of Eastern women. On the other hand, his vivid depictions of religious zeal and bloodshed contributed to the establishment of the notion that the East is a chaotic region that requires intervention from the West.

Delacroix's paintings had tremendous creative worth; nevertheless, they also embody traces of a period where Western superiority was rationalized via the distortion of non-Western civilizations. This era was characterized by European imperialism. Not only did these Orientalist portrayals misrepresent East Asian reality, but they also contributed to the perpetuation of modern prejudices. As Edward Said has described it, Orientalism is not simply a mirror of the East; rather, it is a projection of Western ambitions and concerns onto an area that is viewed as extraordinary and substandard.

In the end, despite the fact that Delacroix's Orientalist paintings are visually appealing, it is important to examine them carefully because of the role they play in maintaining colonial ideology and erroneous portrayals of the East region. His paintings are a prime example of the ability that art possesses to alter societal perspectives, while also drawing attention to the long-standing prejudices and power inequalities that are inherent in creative expression. In order to conduct a more nuanced examination of the depiction of civilizations and the influence that these images have on world conceptions, it is necessary to have an understanding of the legacy of Orientalism in the body of work that Delacroix has produced.

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